

## THE MERRY WIDOW IS COMING TO NATIONAL

Henry W. Savage Has Collected  
An All-Star Cast to Revive  
This Famous Viennese Oper-  
etta of Many Years Back.

By LOUIS ASHLEY.

TRULY a treat is in store for Washingtonians next week with the coming of Henry W. Savage's revival of "The Merry Widow," Franz Lehar's far-famed operetta, and packed houses are rightly to be expected from the opening performance on Sunday to the closing on Saturday night. It is seldom that so complete a company is collected for the rendition of any old-time favorite.

Rightly at the top of the list is Lydia Lipkowska, the Russian prima donna from the Boston, Chicago and Metropolitan opera companies. She will be Sonia, the vivacious widow. She sang this role in Vienna before Lehar in a special performance, and he pronounced her "the best of all its many exponents." She is a dainty little coloratura soprano with a perfect command of English.

Dorothy Francis, the Natalie, is a Boston mezzo-soprano of magnificent ability. She sang leading roles for the Chicago Grand Opera Company and for the French Opera in New Orleans.

Marie Wells, the Olga, is a statuesque brunette who was understudy to Eleanor Painter in "Florodora." She has had experience in musical comedies, the most recent being "Pitter Patter" and "The Cameo Girl."

Little need is there for explaining who Jefferson de Angelis is. His reputation is of the longest and the best in the American stage.

Reginald Pesh is the principal lyric tenor from the Rembrandt, Amsterdam. Frank Webster is an English tenor recently with Mme. Tetrazzini. He was a member of D'Oyley Carte's company in London before coming to the United States.

Henry W. Savage has equipped this company with new scenery by Joseph Urban and Robert Bergman, while the costumes are by Peggy Hoyt, and promise to create quite a furore as did those of the original company so many years ago. So, unless something of the greatest importance prevents, be sure and see "The Merry Widow," easily one of the greatest musical shows ever staged in this country.

FRANK TINNEY, the laughable, is coming to Poli's next week in his latest fun-maker, "Tickle Me." Many have seen this show in New York, but those who have not, may do so here and enjoy those songs, "Temptation," "We've Got Something," "Tickle Me," and "If a Wish Could Make It So."

Of course Frank Tinney will lead in the joyous stuff, but he will have good support in Vic Cassmore, Lillian King, Grant and Wing, Haun and Sedoni, Doris Arden, Rowland Woodruff, Tom O'Hare, Vincent Townsend, Leo Chalzel, Jerome Kirkland, and Gerard Gardner, not to mention the handsome chorus ladies.

SHUBERT VAUDEVILLE, which seems to be making good in Washington, though having a rough time of it in some other cities, is to change its openings from Monday to Sunday, beginning next week, when Cecil Lean and Cleo Mayfield will make their appearance on Sunday afternoon at the Shubert-Belasco.

TONIGHT two openings are offered those who like to have first peeks. Elsie Janis will lead her gang in its "Second Attack" at the National, and over at Poli's will be seen "Spanish Love." The Janis show is said to be packed with mirth and melody, pretty girls, and lively lads. Indeed, with Miss Janis in charge it cannot but be a sprightly entertainment.

"Spanish Love," which is as well-known in Spain as our "Uncle Tom's Cabin" is here, comes to Poli's for its second visit to the Capital. This remarkable show made its American debut at the Belasco a little more than a year ago, and was an instantaneous success the moment it landed in New York, where it was played continuously for more than a year. It is getting a breath from old Spain itself to see this show.

Tomorrow Rachel Crothers, a most prolific and successful writer for the stage, will offer "Everyday," her latest effort, at the Shubert-Garrick. Miss Tallulah Bankhead, daughter of Senator Bankhead, has a prominent role in this comedy of modern manners in an everyday American city peopled with everyday folks.

LITTLE Helen Hayes, a Washington girl, is meeting with difficulties in her search for a suitable successor to "Rab," her success of last season. First Booth Tarkington wrote "The Wren," which twiddled a little while and then died from frost bite in the metropolis. Last week she opened at the Gaiety Theater, New York, in "Golden Days," by Sydney Toler and Marion Short, and this threatens to meet

with a like end. One critic calls it "a somewhat shallow and unconvincing study of the reactions of adolescence to love and war." Miss Hayes does well, though, "Mary Anne, the farm girl, whose wealthy aunt makes her a sort of Cinderella, affords slight opportunity for an actress whose work in 'Dear Brutus' two seasons ago proves her worthy of better things."

E. H. SOTHERN and Julia Marlowe have introduced their brief Shakespearean season in New York and will appear here in December, it is believed. They are playing "Twelfth Night," "Hamlet," "Taming of the Shrew" and "The Merchant of Venice." Asked if they intended adding "Macbeth," "Romeo" or "As You Like It" to the repertoire, Mr. Sothern replied in the negative.

By the way, a local theater program continues to excite grins with its advance notice of "Southern and Marlowe," as though speaking of a railroad or a coal company.

## With Alan Dale at the NEW PLAYS

By ALAN DALE.

WHENEVER I see Julia Marlowe I feel quite supremely youthful and jubilant. It is a curious sensation—not at all unpleasant. I recall an event that occurred twenty-seven years ago, to be precise. We were all bidden to the extinct Bijou Theater to see a promising young woman enact the leading role in "Ingomar," Maria Lovell's five-act play, that is so little used today, and we all went, in that particular frame of mind one takes with one to those experimental matinees. (If actors and actresses realized that state of mind they'd never give these matinees.)

That was the very first performance given by Julia Marlowe in this city, and there I was. Her success was immediate—that is to say, as far as being recognized as a young woman of promise was concerned. And later, plus a manager, she began to take the place that she has never vacated. Wild buffalos couldn't drag from me the date of that "Ingomar" presentation. It is history, I dare say, but if you want to know the year, you'll have to go to your history books. I'm silent on the subject.

WATCHING Julia Marlowe Monday night at the Century Theater in what we are supposed to call Shakespeare's joyous and sunny comedy of "Twelfth Night" (I don't mind calling it that and anything else, if only I don't have to sit through its atrocious humor), it was difficult to realize that the years have rolled by. There was the self-same musical voice, the identical triumphant delivery, the unchanged girliness that Julia Marlowe brought to us when she first appeared. Today, of course, she is more cultured, more certain of herself, more petted and more fascinatingly convincing, but the old charm is there as flamboyantly as ever. Perpetual youth!

Miss Marlowe was always the absolute idea of reluctant girlhood, in her non-Shakespearean appearances—"Barbara Frietchie," "When Knighthood Was in Flower," "The Cavalier," etcetera—her work had that singularly wistful quality that the modern "onferno" tries to suggest by a cooing "baby" voice that gets an one's nerves. There was always something in it that somehow or other went beneath the surface.

The reason Julia Marlowe has interested me so persistently is, I suppose, due to the egotistic reason that I have followed her in every blessed play she has ever produced. Also, as far as I know, with perhaps one exception (when she appeared in "Antony and Cleopatra" at the New Theater) I have never expressed a dissenting opinion. You know, that's going some. The actress who is constantly before the public usually has her failures as well as her successes. Miss Marlowe has been singularly unusual. Always she has dominated the situation.

I've always sworn that I would not "reminisce." It is a cowardly thing to do—this "reminiscing." The ability to reminisce is certainly no sign of superiority. Time pushes everybody in that direction. Those who are now babies in arms may reminisce later. I despise it. Of course I could do it, but I don't. Once in a blue moon, when the occasion warrants it, I permit a little retrospection.

In the case of Miss Marlowe, as

one of the very, very few critics who have watched her from her debut, I don't think that a little retrospection is out of place. There was one event that cannot be overlooked. It was the appearance of Miss Marlowe as Juliet (she then called herself Julia Marlowe Taber) at Palmer's Theater, whilst at Daly's, just across the street, Mrs. James Brown Potter, the mother of Mrs. Stillman, was seen in the very same role to the Romeo of Kyrie Bellew.

We were absolutely forced to compare the artificial Juliet of Mrs. Potter with the inspired conception of Julia Marlowe, and, believe me, it was a most portentous occasion. No, I refuse, by advice of counsel, to give the date. If you want to know it, look it up. There is no reason on earth why I should do my I's or cross my t's. Miss Marlowe's Juliet was a lovely and unforgettable performance. It came as near to suggesting the Shakespearean idea of that "heroine" as any impersonation could possibly do. Juliet, you know, was fourteen. It takes an actress of forty to suggest fourteen on the stage. But in the case of Julia Marlowe that mature age was not necessary.

THE most famous of our visiting actresses have invariably acclaimed Julia Marlowe. Gladly they seized upon such a personality in order to say something respectable about the American stage. For instance, there was the Divine Sarah, who always insisted that Julia Marlowe was the finest American actress she has seen. Then there was Eleonora Duse, who saw Miss Marlowe and applauded her rapturously.

These facts are never used by press agents. Julia Marlowe doesn't need the fastidious attention of that luminary. She is her own press agent. That is to say, you go to the theater to hear her and you know what you hear. You don't care a hang whether Sarah Bernhardt or the Queen of Tahiti has applauded a woman whose qualities are so readily apparent that they would thrill the most unthrillable.

At the Century Theater at the present time there is positively not the least symptom of decline in her art. Sometimes one says that sort

(Continued on Page 2, Column 1)

LEW FIELDS  
BELASCO

SEÑORA  
CARITO'S  
POLI'S



LULU MCCONNELL  
BELASCO

### Looking Ahead For Early Peeks At Coming Shows

"BULL DOG DRUMMOND" comes to the National November 21.

"Irene," one of the greatest of musical successes, comes to Poli's November 20.

"The Fair Circassian" will be the Shubert-Garrick attraction for the week of November 21. "Little Old New York," with Genevieve Tobin, comes to the National November 28.

"The Bat" comes to the Shubert-Garrick November 28. "The Merry Widow," with Lydia Lipkowska, Jefferson de Angelis, Raymond Crane, Reginald Pasch, Dorothy Francis, Frank Webster and Marie Wells, opens a week's engagement at the National November 13.

Masconi Brothers are at Keith's next week.

Frank Finney's revue is the Gaiety attraction next week.

Cecil Lean and Cleo Mayfield head the Belasco bill next week.

"Tickle Me," with Frank Tinney, comes to Poli's next week.

### CAPITOL

"Miss New York, Jr."

LAUGH and grow fat is an old adage borne out by the "Miss New York Jr." company, the result of a good laughing show that drives dull care away. Eddie Cole, the funny little comedian, is well known. This season he has a book

# The THEATRE



ZOLA TALMA  
POLI'S

TALULAH  
BANKHEAD  
GARRICK



ELSIE  
JANIS  
NATIONAL



KALALUHI  
The Strand

ARNETTE CREIGHTON  
GAIETY

### POLI'S "Spanish Love"

"SPANISH LOVE," the brilliant melodrama by Avery Hopwood and Mary Roberts Rinehart, that ran all of last season at the Maxine Elliott Theater, New York, after a brilliant premiere in Washington, will be presented at Poli's Theater tonight.

The performance is accompanied by a full orchestral score of incidental music, written by the noted French composer, H. Maurice Jaquet, and certain of the scenes are enlivened by the appearance of a group of Spanish dancers, headed by Senor and Senora Carlitos, from the Royal Opera House, Madrid.

The original version of "Spanish Love," written by Jose Felix y Codina, has, for a quarter of a century, been esteemed one of the finest masterpieces of Spanish dramatic literature. It has been performed more than two thousand times in Madrid alone, and in every capital on the Continent translations of it have been acted with remarkable success. At the Theater Antoine, in Paris, it ran for a full season, under the title "Aux Jardins de Murcia."

The elemental theme of the play accounts for this universal interest, but to its superb artistry is due the high esteem in which it is universally held. The plot concerns the violent rivalry of two young peasants, of the province of Murcia, for the favor of Maria del Carmen; the promised sacrifice of the girl to one or the other, and a quick turn of unexpected tragedy that brings about a joyful climax.

Among the well known members of the large company are Zola Talma, William H. Powell, Cahill Wilson, Edwin Mordant, Thomas Coffin Cooke, Max von Mitzel, Albert Tavernier, Eileen Wilson, Harry Cowley and Kenyon Bishop. All of the costumes and accessories used in the production were made in Spain, and the settings were designed from actual scenes in Murcia.

## RACHEL CROTHERS HAS ANOTHER NEW PLAY

"Everyday," With Tallulah Bankhead, Has Its Premiere Tomorrow Evening at Shubert-Garrick Theater.

MISS RACHEL CROTHERS, among the best-known authors of the present day, is the author of a new play entitled "Everyday," which Mary H. Kirkpatrick will present at the Shubert Garrick Theater for one week, beginning tomorrow evening.

The presentation of "Everyday" is of great interest not only because it was written by such a prominent feminine author, but also because the manager, Mary H. Kirkpatrick, is the only feminine member of the Theatrical Producing Managers' Association. The story is also essentially a feminine one, for it visualizes to the audience certain problems which confront a young girl in everyday life today in any American city.

Without spoiling the pleasure of the audience by telling the plot in advance, it may be stated that Miss Crothers' play centers around people in an everyday town, thinking everyday thoughts, wearing everyday clothes, who are aroused and shocked and thrilled by the entrance of a girl—a seeming idealist whose ideas seem impractical for the living of everyday life.

Her father is a strong man whose notion of success is as definite as hers—but her mother, who has seldom said anything for herself awakens to a realization that her daughter is merely living out the principles she was taught as a child and in the end helps to free the girl from another everyday existence.

### NATIONAL Elsie Janis

THE Gang that Elsie Janis has assembled for her "new attack" at the National Theater consists of nearly all the veteran soldiers who were with her two years ago, and every man among them wears the Victory Medal. More conspicuous honors came to several members of the organization, and one of them, James F. Nash, of New York City, won the Distinguished Service Cross of the United States, a decoration that is ranked in all the world by only the American Congressional Medal of Honor, the Victoria Cross of England, and the Medaille Militaire of France. Nash was a private in Co. K 368th Infantry, 77th Division and was wounded at Vesle river at the time he won the cross on August 22d, 1918.

Jurien Thayer, who drove an ambulance in the Columbia University unit of the American Ambulance Service and was attached to 34th and 162nd Divisions of the French Army, won the croix de guerre for bravery in evacuating the French wounded under fire at Verdun. He participated in eight general engagements. Thayer also won the French campaign medal.

Elsie Janis herself spent months in front line areas during 1918, and was attached to General Pershing's General Headquarters. She was continuously under fire and subject to gas attacks. Recently she received the Conspicuous Service Cross of the State of New York and has been recommended for the United States Distinguished Service Medal.

Lt.-Col. George F. Hinton, who is manager for Miss Janis, was 15 months overseas and served the greater part of the time in the French Army, his regiment the 369th Infantry, having been reorganized as a French combat unit and attached to 16th and 161st Divisions, 8th Corps of the Fourth French Army. He was decorated "Officier d'Academie" by the French Government and received the French campaign medal. Like Miss Janis he has been recommended for the D. S. M.

### SHUBERT-BELASCO Lew Fields' Revue

LEW FIELDS, the popular Broadway comedian, with a company of twenty-five entertainers in a pretentious review in seven scenes called "Snapshots of 1921," will headline the program of Shubert vaudeville at the Belasco this week, beginning with the matinee tomorrow.

The star will be materially assisted in procuring laughs by Lulu McConnell, a comedienne with exceptional fun-making ability, and a chorus of twelve pretty girls will display some startling costumes.

In the surrounding bill will be found acts of genuine feature merit, including Lulu McConnell and Grant Simpson in a comedy diversion, "At Home," A. Robins, described as the walking music store and an entire orchestra within himself; Yvette, with Eddie Cook and Kino Clark, in a novelty singing, dancing and musical skit; Fred Allen, described as "Born 1894," Seven Flying Desert Devils, human aeroplanes from the sandy wastes of Arabia; Earl Mossman and Ray Vance in "Various Doings," and Joe Fenton and company in "Seconds of Suspense." The Shubert news weekly and a Bud Fisher film comedy will complete the bill.